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ABSTRACT

The sixth of seven related guides, this curriculum guide for twelfth grade English, Level I outlines opportunities for students to use the skills they have acquired previously, to be involved in well-planned educational experiences in critical thinking and in oral and written expression, and to develop an understanding of others. The first half of the guide contains a course syllabus, a statement of general philosophy and objectives, a list of the principle features of the new English curriculum, a diagram of the multilevel course organization, a list of literature-related activities, general policies for written assignments, a section on grammar instruction, a cross-reference guide for standards of learning, directions for the implementation of the individualized reading session within the curriculum context, and guidelines for using the computer. The second half of the guide contains the five instructional units: Ventures into Oneself, The Quest, Understanding the World, Making Decisions, and Coping with Change. Each unit includes a rationale, objectives, a list of resources, a scope and sequence statement, lists of activities for each week spent on the unit, and a statement on evaluation. (EL)

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ENGLISH GRADE 12

LEVEL I

Unit I: Ventures into Oneself

Unit II: The Quest

Unit III: Understanding the World

Unit IV: Making Decisions

Unit V: Coping with Change

Prepared by:

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HAMPTON CITY SCHOOLS

August, 1983
Revised 1984

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HAMPTON CITY SCHOOLS

DEPARTMENT: English COURSE NUMBERS: 12I 116011 22I 116021

COURSE: English 12-I

GRADE: 12

COURSE DESCRIPTION

The core curriculum focuses on universal constants, issues, coping with change, and decision-making. Students increase their understanding of the range and depth of human experience through studying the full range of literature. They develop skills in analytical reasoning and persuasion, recognize the changing nature of language, and are able to develop a topic fully in writing.

STUDENT POPULATION

Twelfth graders are a diverse group from a wide range of cultural and socio-economic backgrounds. They are strongly motivated toward career or college preparation. They tend to be concerned with "relevance" and "practicality." Some may be married and have children. Many have jobs and thus have a degree of financial independence. They tend to view themselves as young adults rather than as children or merely teenagers. As learners, they are ready to move away from intensely personal themes to more global themes.

OBJECTIVES

Reading: The student will increase his/her understanding of the range and depth of human experience through the study of a wide range of literature or diverse themes.

Writing: The student will write effective sentences, paragraphs, and papers that reveal style appropriate for the writer's purpose and audience.

Listening: The student will develop listening skills in order to discern attitudes, feelings, and motivations of others in literature and in life.

Speaking: The student will demonstrate the skills of oral persuasion with attention to the vocal and physical skills of speech delivery.

COURSE OUTLINE

Grade 12, Level I Core Text: Journeys, McGraw-Hill

First Semester

I. Ventures Into Oneself

A. Readings in common from core text

"Cemetery Path," p. 3
"Taught Me Purple," p. 22
"What Sort of Person is This Amanda Jones?" p. 96
"Murphy's Law," p. 118
"My Delicate Condition," p. 141
"Thirty Years of Warm Puppies," p. 155
"The Haunted Space Suit," p. 181
"Lament," p. 242
"The Brothers," p. 343 - "Cain and Abel," Genesis
"Story of Joseph," Genesis
"War," p. 371

B. Readings for small groups

Flowers for Algernon
Lisa, Bright and Dark
I Never Loved Your Mind
My Darling, My Hamburger

II. The Quest

A. Selected readings from anthology

"The Legend of Amelia Earhardt," p. 54
"Joining the Circle," p. 165
"Dream Deferred," p. 233

B. Readings for small groups

A Portrait of the Artist as a Young Man, James Joyce
The Once and Future King, T. H. White
"The Bear," William Faulkner
Genesis
The Perilous Journey, W. T. Jewhes (anthology)
Ulysses, Alfred Lord Tennyson

III. Understanding the World

A. Selected readings from core text:

"Stop Those Hiccoughs," p. 34
"The Interlopers," p. 110
"The Dandelions," p. 137
"The Man Who Talked with Books," p. 201
"The Son from America," p. 208
"Frankenstein," p. 254
"More Alarms at Night," p. 332
"Sasquatch, alias Big Foot," p. 362
Adaptation Les Miserables "The Bishop's Candlesticks," p. 399
"Virtuoso," p. 410 and "The Machine Stops"--related
"Gold," p. 425
"The Kid Nobody Could Handle," p. 435
"This Bull Ate Nutmeg," p. 450

B. Readings for small groups

The Hunchback of Notre Dame (book and film)
"Thunder on Sycamore Street," p. 508

C. Individualized readings

The Pigman

Second Semester

I. Making Decisions

A. Selected readings from core text

"The Rising of the Moon," p. 8
"Lady or the Tiger," p. 87
"Shooting an Elephant," p. 39
"The Sniper," p. 78
"I'll Give You Law," p. 189
"The Highwayman," p. 249
"An Underground Episode," p. 287
"Full Circle," p. 469
"The Singing Bell," p. 268 (difficult vocabulary)

B. Readings for small groups

Go Ask Alice
Of Mice and Men
Puddin'head Wilson

C. Individualized reading

Frost, "The Road Not Taken"
Shakespeare, Romeo and Juliet (with small-group activities)

II. Coping with Changes

"What is ESP?" p. 221
"Too Old to Work," p. 353
The Outsiders
"The House from the Eleventh Floor," p. 298
"The Birds," p. 309 (also movie)
"Givilian's Harp," p. 378
"On Summer," p. 388

Unit on Career Awareness (Job Skills); review.

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

The teacher should establish and give to students the criteria for earning grades, including both quantity and quality, at the beginning of each semester.

GENERAL TEXTBOOKS

Winterowd, W. R., and Murray, P. V., English Writing and Language Skills, Complete Course, Harcourt Brace Jovanovich, Inc., 1983.

Smith, R. J., and Schulz, M. F., Findings, Harcourt Brace Jovanovich, Inc.

GENERAL PHILOSOPHY

The study of English includes knowledge of the language itself, development of its use as a basic means of communication and self expression and appreciation of its artistry as revealed in literature. Within the English curriculum, students trace the origins of the language and study the language in its present form. They come to recognize that the language will continue to change in order to keep it alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. These components are so intricately interrelated, however, that one cannot be learned in isolation from the others, and growth in one area always improves other areas. The purpose, therefore, of the English program is to provide opportunities for students to use the skills they have acquired previously, to provide them with well-planned educational experiences in critical thinking and in oral and written expression, and to help them develop understanding of others. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

It is believed that basic competency in English is a means by which the individual can acquire self-sufficiency and work independently in all disciplines. The ultimate goal of the English program is the development of citizens at ease with their native language and able to use it in formal and informal situations with clarity and force.

In practicing this philosophy the following objectives should be realized:

LANGUAGE

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social, cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning
- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context - topic, purpose, audience - influences the structure and use of language
- understand how language can act as a unifying force among the citizens of a nation

LITERATURE

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language.
- develop habits of reading that carry over into adult life

COMMUNICATION SKILLS

Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge
- learn from the very beginning to approach reading as a search for meaning
- develop the necessary reading skills to comprehend material appearing in a variety of forms
- learn to read accurately and make valid inferences
- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly
- recognize that writing is a way to learn and develop personally as well as a way to communicate with others
- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written
- learn to adapt expression to various audiences
- learn the techniques of writing for appealing to others and persuading them
- develop their talents for creative and imaginative expression
- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns
- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings
- to participate productively and harmoniously in both small and large groups

- to present arguments in orderly and convincing ways

- to interpret and assess various kinds of communication, including intonation, pause, gesture, and body language that accompany speaking

Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose

- learn to attend to detail and relate it to the overall purpose of the communication

- learn to evaluate the messages and effects of mass communication

Using Media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience

- realize that new modes of communication demand a new kind of literacy

THINKING SKILLS

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent

- that inventiveness involves seeing new relationships

- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

Logical Thinking

Students should learn

- to create hypotheses and predict outcomes

- to test the validity of an assertion by examining the evidence

- to understand logical relationships

- to construct logical sequences and understand the conclusions to which they lead

- to detect fallacies in reasoning

- to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning

- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact

- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive

- to make judgments based on criteria that can be supported and explained

These objectives are all taken from ESSENTIALS OF ENGLISH.

PRINCIPAL FEATURES OF THE ENGLISH CURRICULUM

Hampton City Schools

The English Curriculum for grades 7-12, first implemented in the fall of 1983, has the following principal features:

1. Preparation and design of curriculum reflect broad research on quality English programs and the continuing counsel of an English educator of national repute with extensive curricular experience.

2. Courses are organized by grade level with three difficulty or ability levels. Credit is earned on a semester basis.

3. Within each course lessons are organized around themes.

4. Whenever appropriate, units cut across all ability levels. Moreover, certain other core elements (skills, concepts, learning processes) are taught across ability levels, with materials adjusted to interests and needs.

5. Language arts components (vocabulary development, composition, literature, language study, grammar and usage) are organized into activities in a natural way.

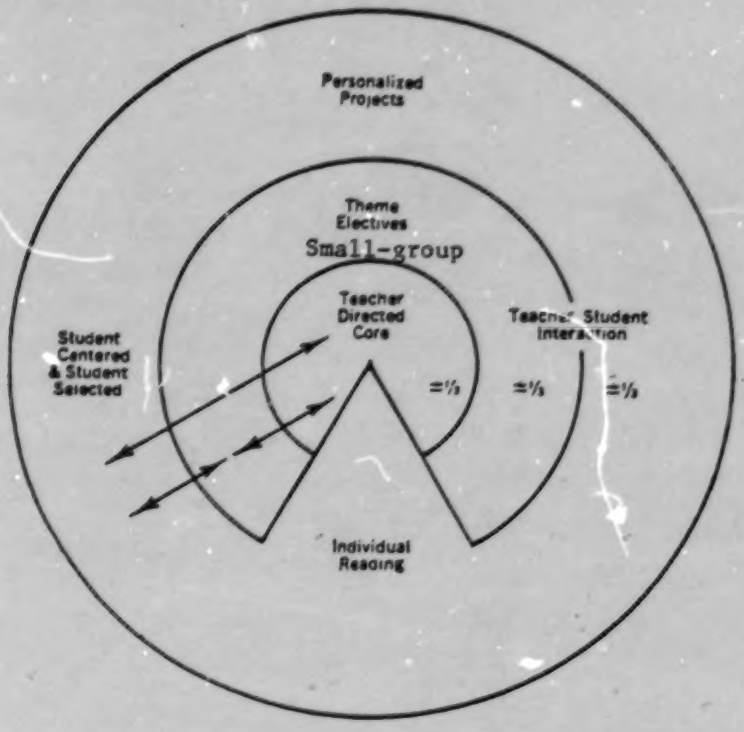
6. The sequence is broadly based and spiral, with continual reinforcement and extension of earlier learning.

7. Learning activities accommodate differences in learning styles by providing a balance of large-group assignments, individualized reading programs, and personalized projects.

8. A full assessment program tied to course objectives has been developed. Moreover, objectives for all courses have been correlated with the English Standards of Learning Objectives for Virginia Public Schools.

9. Textbook materials have been selected and continue to be selected to fit a program of core readings, small-group readings, and personalized reading.

English Curriculum
Multilevel Course Organization to Support
Quality Learning



The new English program is designed to combine a variety of instructional methods and materials to stimulate and maintain student interest and achievement. Three major strategies form a multilevel format:

1. Teacher-directed core: Large-group instruction in core materials, which establishes the basis for small-group and personalized projects.

2. Small-group activities: Student reading and discussion of books, completing study guides, and sharing compositions related to themes under study. Teacher organizes for group work, especially to help students learn at optimum pace.

3. Personalized projects: Individual readings and projects which may or may not result in small group activities.

Individual reading cuts across all levels. Student utilizes core materials, small-group thematic readings, and personalized readings and projects.

In this three-tiered curriculum model, the parts are closely interrelated. Organization is flexible, but no one component dominates.

Source: This model is taken from Ken Styles and Gray Cavanagh, "How to Design a Multi-level Course of Study to Bring about Quality Learning," The English Journal 64 (February 1975): 73-75.

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Thematic teaching lends itself to these responses.

WHAT CAN YOU DO WITH LITERATURE BESIDES "DISCUSS" IT?

Reading More

- Books by the same author
- Books on same theme
- Reading ladders - See NCTE book (difficulty level)
- Reread the book
- Book reviews - not book reports
- Biography of author - also letters to authors
- Historical backgrounds
- Non-fiction backgrounds

Writing

- Reading log or journal
- Free responses
- Rewrite ending
- Write a sequel
- Newspapers, based on book
- Introduction to an anthology
- Story, book, play on same theme
- Transpositions:
  - Story into play, movie or TV script
  - Script into story
  - Poem into story or play
- Interviews with author or characters
- Personal experience writing on similar events (Has something like this happened to you?)
- Opinion papers: broadsides, editorials
- Fictionalized experience
- Creative writing

Talk

- Book talks (students, librarian, teacher)
- Book conferences
- Fan clubs
- Imaginary dialogues, monologues (among characters, among students and author)
- Oral readings
- Panel discussions and debates
- Oral or taped book reviews
- Outside speakers

Drama

- Improvisations
  - Problems in the story
  - Conflicts among characters
  - Alternative endings
  - Pre-reading scene setting - reading part to students
- Simulations
- Reader's theater
  - Pantomimed story
  - Improvised version
  - Barstool readings - skill reader doing transitions
- Compare dramatic readings
- Listen to recordings
- See the play
- Videotape the play
- Play production - occasional - well worth the time
  - Improvisations
  - One-acts
  - Full production

Art & Media

- Nonverbal responses
- Painting and sculpture
- Musical backgrounds
- See and discuss the film
- See related television
- Filmed response - still important
- Radio documentary
- Advertisements
- Book jackets
- Bulletin board displays
- See thematically related films
- Radio serializations - 5 minute tapes
- Slide tape
- Cable TV presentation

Stephen N. Tchudi

General Policies for Written Assignments

Writing Materials

1. Use standard notebook paper (lined paper measuring 8" by 10½" and having a red margin line) for writing. Paper torn from a composition book is not acceptable. If the paper is to be typed, use standard size (8½" X 11") white typing paper.

2. Have a pen ready for use in the classroom at all times. Use only black or blue-black ink for all written work submitted to the teacher.

3. When it is advisable to use a pencil for note-taking, quizzes, or other in-class writing, use a No. 2 lead pencil. Have pencils sharpened before class begins.

Arrangement of paper

1. Write on one side of the page unless otherwise specified.

2. Write your name, course label, and date in the upper right-hand corner of the first page.

Example:

Darryl Danvers
English 9
January 7, 1984

If the manuscript contains more than one page, write your name in the upper right-hand corner of every page. Number every page, except the first, in Arabic numerals just below your name.

3. Leave the standard margin on each side of the page. Standard margin for the right side is one inch. Leave one line blank at the bottom of each page.

4. Center the title on the first line of the first page. Do not write the title on other pages. Do not underline or use quotation marks around your title. Only use these markings when elements in your title require underlining or quotation marks in their own right.

Example: "My Last Duchess," A Psychological Study

5. Allow one line between the title and the body of the manuscript. The practice of writing on every other line for the body of a manuscript is not acceptable for the final draft. On the second page, begin writing on the top line.

6. Indent the first line of every paragraph about one inch.

7. Manuscripts having more than one page should be arranged in the proper sequence and submitted in one of the following ways, depending upon the instructions of the teacher:

A. Folding the pages together with student's name, course label, and date written on the outside of the paper.

B. Clipping or stapling pages in the upper left-hand corner. A practical aid is for the teacher to provide a stapler for classroom use.

8. All manuscripts must be neat and legible.

Assignments

1. Assignments are due at the beginning of the period and may have points deducted if submitted late.

2. Only excused absences give the student the privilege of make-up work.

Standards of Learning Objectives

Standards of Learning skills are integrated into the curriculum throughout the year through a variety of activities. All students will demonstrate mastery of SOL objectives by completing assessment strategies in the SOL handbook. This SOL Cross-reference Guide represents a sampling of SOL-related activities.

SOL Cross-reference Guide

SOL Objective	Instruction Toward Achievement of Objectives
12.1	A. Unit III, Activity I-G-2, I-G-4 (p. 62) B. Unit IV, Activity IV-J (p. 65)
12.2	A. Unit I, Activity 2 (p. 40)
12.3	A. Units I, II, III, IV, V: All composition assignments
12.4	A. Unit I, Activity 5 (p. 40) B. Unit IV, Activity I-G-3 (p. 62) C. Unit IV, Activity III-L (p. 64)
12.5	A. Unit II, Activity 1-b (p. 55) B. Unit IV, Activity II-B-1 (p. 62) C. Unit IV, Activity III-J (p. 64)
12.6	A. Unit IV, Activity D-3-e (p. 63) B. Unit IV, Activity E-3-b (p. 64) C. Unit V Activities (p. 67)
12.7	A. Unit V Activities (p. 67)
12.8	A. Unit I, Activity 5 (p. 40) B. Unit II, Activity I-1 (pp. 52-53) C. Unit II, Activity O-2 (p. 53) D. Unit IV, Activity D-3-f (p. 63) E. Unit IV, Activity III-L (p. 64) F. Unit IV, Activity III-J (p. 64)

SOL Objective	Instruction Toward Achievement of Objectives
12.9	Unit III Activities (p. 58)
12.10	Unit V Activities (p. 67)

Implementing the Individualized Reading Session within the Curriculum Context

RATIONALE

Although both students and teachers may be quite familiar with the term "Reading Day," it is doubtful whether they have paused to consider its curriculum implication. Most often the term simply means that the students will read some material in class, most generally "a library book," and the teacher will "catch up on some things," generally correcting/grading compositions. There are, however, essential points that should be addressed in making class reading (hereafter referred to as the reading session) an effective, valuable aspect of the English curriculum.

First, some definitions must be clarified. Reading session is any planned unit of time devoted solely to individualized, independent reading of selected books that correlate with and support the basic core ideas of the English curriculum.

Individualized, independent reading is the student's reading a selected book according to a schedule he/she has established with the advice and guidance of the teacher.

Selected book is any book which is listed in the curriculum guide and which the student has an opportunity to select for a particular assignment.

The reading session is an essential component of the English curriculum because it allows students to achieve at a rate which is comfortable to them, it stresses responsibility and maturity in both making decisions and performing, and it permits, on an individual basis, the enlargement of knowledge and experience through participating vicariously in the lives of characters, both fictional and real.

STRATEGIES AND TECHNIQUES

The success of the reading session will be the result of masterful teacher-student cooperation.

Planning

A. Selection: An effective curriculum-oriented reading session necessitates planning ahead, generally by the semester and according to curriculum unit topics. The teacher must investigate which and how many books are available and which titles are appropriate for each particular class.

B. Issuing: Before the planned reading session, the teacher presents the major books and gives some brief comments about each. A teacher should not hesitate to state that he/she has not read a book, but then should encourage the students to read it in order to share their insights with the teacher.

The teacher should announce the date, according to the semester syllabus, that the reading is to be completed and then should work with students to make any needed adjustment of the schedule. Both the students and the teacher should be completely clear about the final date.

The teacher should give some positive comments concerning the purpose for reading the works. The students would then make a selection and sign the issue sheet.

As the final aspect of the issuing process, the teacher should distribute bookmarks (any strips of colorful paper, art paper, light cardboard, etc.). Then the teacher works with the students to develop an individual schedule of reading to meet the final date for completion of reading:

How many reading sessions in class will be held?

How many pages will be read per day? (This is calculated by dividing the number of days for reading per week by the

Strategies and Techniques (continued)

total number of pages of the book.) NOTE: In group work, the group leader can handle many of these aspects and can serve as monitor for his/her group.

Each student should then write his specific schedule--the date and the page number for that date--on his bookmark. The bookmark becomes a guide for the students and a monitoring device for the teacher.

C. Setting up the Reading Session: Students should be reminded of the reading session well in advance and all particulars should be settled prior to the reading session. (For example, how much time will be allowed for the reading, all period or twenty minutes?)

On the day before the reading session, the wise teacher, in a light mood, will issue some tangible reminder to the students to bring their books:

1. A page from an old book or a colorful page from a magazine.
2. A written or printed note or quotation (perhaps just slips of colored paper with the abbreviations B. Y. B. T. {Bring Your Book Tomorrow.})
3. A simple object such as a dried leaf.
4. Colored slips of paper on which the students write themselves a note.

These simple items are unorthodox enough to help the students to remember their preparation for the next day's task.

If any books are to be used from the Media Center, the students should have these checked out before the day of the reading session.

Finally, the teacher should be prepared to read also--either one of the texts the students are reading or one of similar description. He should share his reading plans with the class. The effectiveness of the program is partly due to the teacher's setting an appropriate model.

ACHIEVING THE TASK

Reading should begin immediately after the roll is completed or should be done strictly according to the schedule that was established. If twenty minutes were allotted during the planning stage for the reading session, then a full twenty minutes should be used for the reading task.

No other activities (returning papers, individual conferences, etc.) should be scheduled or conducted.

A relaxed atmosphere should be maintained. A student may find that propping up his/her feet is quite conducive to good reading.

The concerned teacher sets the model again by reading an appropriate book.

In short, the reading session, to be effective, should be used for reading for everyone: the teacher does not grade papers; the students do not make up back work. The session must not become a "filler" (something for some of the students to do while others are involved in activities other than planned reading).

FOLLOW-UP

Some form of follow-up should come after a reading session. It should be brief but directed.

Oral (General informal discussion):

What did you like about what you read?

What can you anticipate about the plot?

Did you make a good choice in selecting this book?

Written:

The teacher distributes colored slips of paper and asks the students to give such information as the title and author of the book, the number of pages read during the session, and one important or interesting incident from the section read during the session. The

questions may vary: one interesting or amusing character and why he/she is, or one interesting or unusual place and why it is.

A variation of this plan is for the teacher to distribute the slips and have the students give the title and author of the book and then some (five to seven) impressions of the book. The slips may be kept and used for further reports. The teacher just needs to update the question: List another interesting character and tell what makes him so, or tell what changes that may have occurred in the previous character.

The teacher should read all the slips and put a check on them. It is well for the teacher to make some general, positive oral comments about the reading on the day after the reading session.

Printed forms may also be used as reports of progress during the reading session (see sample reporting forms following the text). It is a good practice to give a grade for the progress made during the reading session (see sample forms). If this written form is used, it is well to have the students prepare the slips during the last five minutes of the reading session.

Quizzes should not be given on the reading session activity, since the purpose is not to prepare for being tested. Students should have an opportunity to respond in a final essay (see sample forms) and on the course examination.

IMPLICATION

If the teacher plans adequately for the reading sessions and conducts these as an integral part of regular English instruction, students will be more positive and more knowledgeable in their responses. If the teacher

plans for reading on a regular basis and makes adjustments in the grade level and the ability grouping of his students, then the students are likely to regard the reading session as a period of potential accomplishment.

Sample reporting forms and activities follow.

Progress Report of Reading

Name _____ Period _____ Date _____

What is the name of the novel or play that you read this period? Give the author.

How many pages did you read during the period? _____

In complete sentences, comment on one incident that happened in the section that you read this period.

Signature _____

Progress Report of Reading

Name _____ Date _____

Class _____ Period _____

Today I read (title) _____

I read the following pages: _____

How well did I use my time for reading during the period? _____

_____

_____

_____

What rating (grade), based on the above questions, do I assign myself for today's reading? _____

My signature: _____

Signature of teacher: _____

Final grade assigned by the teacher: _____

Composition on Individualized Reading

A character in modern literature, just as in classical literature, may experience "a rise and fall" in his existence.

Select one major character from the novel you read and trace his/her rise to success, fame, etc., or his/her attempt to do so and his/her fall--his experience with failure.

Note: Do not give a summary of the plot. Do not give a character sketch. You are considering the idea from a trace point of view. You would account for all the changes (physical, emotional, economic) that occur in the character's development.

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Lesson on the Nineteenth Century Novel

Often a novelist introduces in his novel an element--an incident, a happening, a character, or a place--that is unexpected or unanticipated. Sometimes the element may seemingly serve little purpose.

In an organized essay consider several examples from your reading of a nineteenth century English novel of the author's use of an unexpected or unanticipated element. Show why and how the author integrated the elements into the novel. Does the inclusion of the elements have any major impact on the overall significance of the novel?

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Guidelines
Use of the Computer

Word Processing: (This software package, like a typewriter, is useful at every stage of composing. Students may save their work to a diskette or may produce a printed copy.)

1. Train 3 students in the use of Bank Street Writer (about 15 minutes) or let 3 computer-literate students train themselves with the manual. After this, each trained student, paired with another, can acquaint their partners with the use of the program. With daily training on 3 computers a class of 25 can be familiar with this program in a week. (No more than 3 can view the screen at once so avoid larger groups than this.)
2. Assign 2 students to compose on the computer an assignment that has been given to small groups for discussion and writing (e.g., create a dialogue between Macbeth and Antigone about their motives).
3. During any writing period (at least a half period), send one student to compose on the computer. (A word processing program can be used by only one person at a time unless the teacher has other educational goals involving discussion.)
4. Send a pair (never more than three) of students to edit a composition that has been saved to a diskette. Students should make a hard copy to allow revisions at home.

Dialogue Software

1. The Brainstorm and Diamante software require only one user. These are designed to aid the invention stage of composing. Each program will offer the opportunity to make a hard copy, which can be used in class or with the word processing program to draft into an essay.

Dialogue Software (continued)

2. Send 3 students to use Invention: Narration to create a dialogue and make a printout for discussion of plot development and/or characterization.

Drill and Practice and Tutorial Software:

The teacher should:

1. Read the manuals that accompany the commercial programs to find out if a printout can be expected. These software packages are designed to be used by an individual. The teacher needs to determine with the student which aspects of the tutorial is useful at a given time.
2. Drill and Practice software is designed for individual users to reinforce classroom instruction. Such programs are helpful in providing practice for the student who needs to review concepts beyond the repetition required by the class. Students needing such extra practice can be rotated to the computer while related small-group or individual activities are going on in class.
3. Some programs (Crossword Magic, Magic Spells, Student Word Study) allow the teacher and/or interested students to create their own materials. Students will enjoy doing this for their classmates.

Computer Software
Recommended for Grade 12

Computer software for Language Arts has been written in three programming styles: drill and practice, tutorial, and dialogue. Most of the materials listed below provide drill and practice in which users are given information that they must apply to specific situations. The tutorial allows users an opportunity to control their own study by selecting from a menu of materials. Both of these types of software provide feedback within the program as well as recording users' responses at the end. The dialogue program requires users to construct responses in their individual styles and provide an opportunity to print out these responses or to save them to a diskette for future use.

All of the software listed below is available from the Professional Library and from other libraries as noted.

Composition:

Applewriter II (word processing - Level III)
Bank Street Writer (word processing - all levels)
**Brainstorm: Description
**Brainstorm: Exposition
**Brainstorm: Argumentation

Language Development:

Analogies
Compu-spell (adult/secretarial)
Crossword Magic
Krell's College Board SAT Exam Preparation
The Linguist (enrichment)
Magic Spells
Mastering Parts of Speech (remedial) (Davis Jr. High)
*SAT Word Attack Skills (available at Bethel only)
Wordrace (game)

Reading Development:

*Comprehension Power, Levels Hi-A-B-C; J-K-L
Compu-read
Speed Reader
Thinking and Learning (Davis Jr. High)

Literature:

1984
The Miracle Worker
Adventures of Huckleberry Finn
A Separate Peace
Red Badge of Courage

*Tutorial Program
**Dialogue Program

Unit I: VENTURES INTO ONESELF

Rationale

The focus of this unit of study is to discover the many feelings, attitudes and behaviors that make up the inner self. The study of the materials incorporated in the unit will increase the student's awareness of the range and depth of human experience contained in literature.

OBJECTIVES

Writing: Students will write effective sentences, paragraphs and papers that reveal style appropriate for the writer's purpose and audience.

Reading: The student will increase his/her understanding of the range and depth of human experiences through the study of literature - recognizing that literature is related to his/her life and the lives of others. This includes problem solving, values, individual differences, character growth and development.

Speaking: The student will develop an oral and/or written commentary on a book, play, movie or TV program, including an analysis of style, mood, theme, of the literary work as well as the student's personal opinion.

Listening and Observing: The student will demonstrate competence as an interviewer and interviewee with attention given to attitudes, feelings and behaviors.

RESOURCES

Core Text : Journeys

"What Sort of Person is This Amanda Jones?"

"Cemetery Path"

"Taught Me Purple"

"Murphy's Law"

"My Delicate Condition"

"Thirty Years of Warm Puppies"

"The Haunted Space Suit"

"Lament"

"The Brothers"

"War"

Readings for Small Groups

Flowers for Alernon

Lisa, Bright and Dark

I Never Loved Your Mind

My Darling, My Hamburger

FILMS

Reflections in a Pond #0094 - Illustrates how to communicate an idea without words. Music and natural sounds combine to make viewer feel a part of life - contributes tc response of inner self.

Reflections on Time #2092 - Encourages viewer to consider time as it relates to his own life cycle, birth, growth, and death. Demonstrates ways in which man has attempted to order and measure time. Realization of where self concept fits into the scheme of time.

The Ugly Little Boy #2615 - Set in a futuristic world where a child is brought back from a Neanderthal age by a group of scientists who ignore the human factor in their experiment. Emphasizes the self that is universal.

Supplemental Books for Outside Reading

Allen, Elizabeth - The Loser

Back, Alice - Mollie Make-Believe

Bragdon, Elspeth - There is a Tide

Calboun, Mary H. - It's Getting Beautiful Now

Colman, Hela C. - Bride at 18
Claudia, Where Are You?
Daughter of Discontent

Forman, James My Enemy, My Brother

Fox, Paula - Portrait of Ivan

Garden, Nancy - The Lovers

Gibson, Althea - I Always Wanted to be Somebody

Holland, Isabelle - The Man Without a Face

Hunter, Kristin E. - Soul Brothers and Sister Lou

Johnson, A. E. - A Blues I Can Whistle

Johnson, Annabel & Edgar - Count Me Gone

Raskin, Ellen - Figgs & Phantoms

Wolff, Ruth - A Crack in the Sidewalk

Wilkinson, Sylvia - A Killing Frost

Wersba, Barbara - Run Softly Go Fast

Bonham, Frank - The Nitty Gritty

Eyerly, Jeanette - Escape From Nowhere

Hinton, Susan - The Outsiders

Maddock, Reginald - Thin Ice

The above books are all suitable for outside reading for this unit.

Teacher Resources

Handbook for English Teachers, Judy & Judy.

Beat Not The Poor Desk, Ponsot, Deen; Boynton Cook Publishers.

Inside Out, Kirby, Liner; Boynton Cook Publishers.

What's Going On?, Mary Barr, Pat Darcy, M C. Healty; Boynton Cook Publishers.

Writers Writing, Brannon, Knight, Tuck; Boynton Cook Publishers.

Basic Composition Skills Kit, B. T. Price; Center for Applied Research in Education.

Teaching As a Subversive Activity, Postman & Weingartner; Dell Publishing.

SEQUENCE AND STRUCTURE

Begin the unit with the Concept of Self Response Inventory. This will serve as a spring board for some general in-class discussions to "break the ice" during the first days of school. If you choose to have students do some personal writing, (journal writing or portfolio work) these may be some topics worth exploring. (This list may be good to expose students to in a general way as an introduction/ focus and to deal with in greater detail as the course progresses.)

Move into the textbook using as a first selection"What Sort of Person is This Amanda Jones" and the suggested activities. Follow this selection with the Multiple Self Portrait Activity. (This sequence may be reversed.) The selections that follow may be done in any order with the exception of "War" which deals with the issue of death and will probably fit best in the last position.

The activities for each selection are "suggestions" and may be made greater or lesser at the discretion and needs of the teacher.

The collection of General Activities are for use by the teacher in whole-group, small-group and individual assignments. Small-group reading may be incorporated at appropriate times during the unit.

INTRODUCTORY ACTIVITIES

Concept of Self Response Inventory

1. What do you worry about most?
2. What are the causes of your worries?
3. Can any of your worries be eliminated? How?
4. Which of them might you deal with first? How do you decide?
5. Are there other people with the same problems? How do you know? How can you find out?
6. If you had an important idea that you wanted everyone to know about, how might you go about letting them know?
7. What bothers you most about adults? Why?
8. How do you want to be similar to or different from adults you know when you become an adult?
9. What if anything seems to you to be worth dying for? How did you come to believe this?
10. What seems worth living for? How did you come to believe this?
11. How can you tell the "good guys" from the "bad guys"?
12. At the present moment what do you want to be doing five years from now? Ten years? Why? What might you have to do to realize these hopes?
13. Where does meaning come from? What does "meaning" mean?
14. What would you change if you could? How would you go about it?
15. Of those changes that are going to occur which ones would you stop if you could?
16. Who do you think has the most important things to say today?
17. What are the dumbest and most dangerous ideas that are popular today? Why do you think so? Where did these ideas come from?
18. What's worth knowing? How do you decide? What are some ways to go about getting to know what's worth knowing?

Multiple Self Portrait

The objective is for students to see themselves as others see them and to explore different perspectives at the same time. Ask students to write a multiple portrait of themselves in several parts. The viewpoints may include those of several people, such as mother, brother, sister, close friend, an enemy, a teacher, and any other person who knows them well. Students should write each section in the first person as though they were the person describing them. The final section should be a description of "the real me" from their own perspective. Collect the papers and read aloud excerpts of the "voices" - anonymously! This is a good place for the teacher to share her writing of this assignment with the class. (It is absolutely necessary for the teacher to participate 100% in the activity!) Following the sharing of "selves" the teacher passes out 4 x 6 cards for each student to use to write a brief description of a fellow classmate. The descriptions may be turned in (without names on them) and posted on the bulletin board, etc. for a "guess who" feature. Encourage students to be candid but not cruel. Estimated time three to four days.

Activity for "What Sort of Person is This Amanda Jones"

Prior to reading this selection use pages DW 18 and/or DW 19 in "Basic Composition Activities Kit" to stimulate interest in personal descriptions. Following these writing exercises (which might well be done on 4 x 6 cards and filed to "cool") begin a response to the use of clues to determine facts. (Something mothers have been doing for centuries!) When you walk into a new situation or a different place, how can you figure out what is going on based on clues or bits of information? After this response session check on everyone's understanding of the term amnesia and begin reading the story.

After reading and responding to the story, a good ending activity is to divide the class into groups of 5/6. Each group gets a "prop-bag" which has been preloaded with interesting objects by the teacher. Students will plan a brief skit based on the props in the bag and will utilize each member of the group in some fashion. Students may even become additional props such as a "pay phone," "a sink," etc. if the group members are creative. Each group performs their skit before the group. It is vital that the teacher encourage students to "break the ice" and to also encourage peer strokes especially on the first efforts.

Also see Teacher's Manual Activities for this selection.

Activity for "Cemetery Path," p. 3.

Ask students to divide into two groups. Both groups will read the story aloud to other members of their group - a paragraph at a time per person. One group will then concentrate on preparing a retelling of the story and the other group will concentrate on figuring out the meaning or meanings in the story - how they responded to the story. Following the retelling and then the response sessions the whole class may be ready to write about some fear that has dominated their lives and how you responded to it - regardless of whether you feel that you have mastered it or it still has you mastered.

Further readings might include other short stories of a similar theme. See also Teacher's Manual, p. 6, #1 & 2.

Activities for "Taught Me Purple"

See Teacher's Manual, p. 15 for pre- and post-reading activities. This is a good

selection to read and then respond to - especially concerning pride and how pride differs from one individual to another. Also, the concept of color and how it affects people's thinking - symbolism - real and imaginary.

Activities for "Murphy's Law"

Pre-reading, response to "Murphy's Law" and other laws. A handout sheet of some humorous laws such as :

1. Whatever Goes Up Comes Down.
2. People succeed to their highest level of incompetence.
3. Two Wrongs Do Not Make a Right.
4. Anything that can go wrong will - at the worst possible time ("Murphy's Law").
5. If at first you don't succeed - try again.
6. The best things in life are free.

Provide a space for writing some "new" laws.

See Teacher's Manual, p. 81 - 86. Post-reading - select one of the General Activities as a follow-up to this selection.

Activities for "My Delicate Heart Condition"

Use pre-reading activity p. 89 Teacher's Manual followed by reading the selection and the After Reading Activity on p. 90. Additional activities may be used from "Conflict," p. 91 and 92 and Additional Activities, p. 91 #2 or #5. Also see General Activity #2.

Activities for "30 Years of Warm Puppies"

See p. 98 Teacher's Manual for Before Reading Activity.

This might be a good time to plan some self-oriented or "concern"-oriented cartooning. Refer to the list of response ideas on the Self Response Inventory.

"The Haunted Spacesuit"

Refer to the Teacher's Manual for Journeys, p. 111, "Before Reading." After reading the selection refer to Teacher's Manual for Journeys, p. 114-115 "Point of View," Additional Activities and Teaching Judgment. Also select a general activity to go along with this selection.

Activities for "Lament"

Using the Spoon River Anthology prepare a poetry reading using poems of a similar nature. Also you might use other poems in the poetry section of the Journeys text. Have students pair up and read a poem that you have assigned them. The reading may follow the format in General Activity #7. See also p. 150 in Teacher's Manual for Journeys.

Activities for "The Brothers"

Use Pre-reading Activity in Teacher's Manual, p. 196.

Read selection and then use the After Reading Activity in Teacher's Manual, p. 197 followed by General Activity #2, #3, or #4.

Activities for "War," p. 371.

See Teacher's Manual Journeys, p. 216 "Teaching Word Attack." Discuss the shades of meaning in the vocabulary words. Then read the selection - silently or orally as a whole (see General Activity #8). Ask students to divide into small groups and write about an act of love or compassion on a 4 x 6 card. Share the cards and discuss some aspects of the themes of compassion, love, sympathy, condolence, pity, empathy as these relate to the concept of death. Refer to the questions on pp. 213-217 of the Teacher's Manual. Also pp.373-376 in the Journeys text. (Students who have taken Crisis Health or a Phys/Ed teacher who has taught it may be good group leaders for the ensuing discussions on funeral etiquette of death and dying, etc.

A copy of "A Statement by John Lentz on the Death of his Parents and Brother" will be a useful springboard for small-group discussion of the feelings, attitudes and behaviors associated with death.

This selection and ensuing activities may be made as long or as short as time permits - it has been placed last for this reason.

"A Statement by John Lentz on the Death of his Parents and Brother"

> In the last four days, an ocean of love has poured forth from the hearts of hundreds of people spanning several generations. In the immediacy of this great tragedy, we cannot distinguish between the love we feel and the loss we must endure. We have seen something go wrong in nature, but what we are experiencing today is man. Out of suffering has come compassion, out of isolation has come unity, out of despair has come love. We do not understand these events. They are too large. But we must all play our parts allowing nature to heal and to teach, for nothing in life is lost if we open our hearts to its wisdom.
>
> All things in the universe are connected, whether seen or unseen, and today perhaps more than any day previously in our lives, we know this unity. Therefore, we place no blame. We do not blame family or friends, we do not blame doctors or hospitals, we do not blame government leaders or politics. Instead we affirm the beauty and dignity of life and a faith in God that transcends all darkness. We know that life eternally renews itself, for wherever there is loss of life, somewhere else there is new life. But beyond this cycle of change, there is the eternal spirit in which the wisdom of the divine resides. Christ showed us the ascendency of life into the spirit. Therefore, our best love for those we have lost must be to renew our own commitment to life, to be grateful for all human beings on the way to a grandeur we can scarcely imagine. On the basis of that hope we will endure.
>
> August 8, 1983

GENERAL ACTIVITIES

These may be used with any selection - core text readings, supplementary readings, small-group and individual readings.

1. "Dear Author" - Students write a letter to the author of the selection to ask the writer questions,to complain about the author's writing, to talk-back to them, and to tell them what they like. This activity works best with works written by currently living authors but also yields good results with works by deceased authors.

2. The Playboy Interview - Students conduct an imaginary interview with a character from a story or novel. They are to plan their questions to probe the character's actions, attitudes and feelings. A good approach with this activity is to have students who have read the same book to pair up - one being the interviewer and the interviewee. They may tape or write this assignment. (SOL 12.2)

3. Character Letters - Students write a letter that one character in the story or novel might write to another character at a particular time in the selection. This can range from hate mail to love letters depending on the characters. A variation may be to have students write a personal letter to a particular character.

4. Obituaries - Students write obituaries for characters who are dead at the end of the selection (i.e. the character in "Cemetary Park" - core text p. 3). A prior discussion or a showing of some real sensational obituaries headlines. (A little journalism here! Suggestion - Spoon River Anthology.) A variation might be an exposé of the character as might be done by one of the tabloids such as the Enquirer - (a little off-beat journalism here!).

5. Casting the Movie - (this is especially good for small-group reading) Students become the casting director for a movie to be made from the book they are reading. They may use TV and film personalities for each role. When they have chosen their cast, they then write justifications for their choices. This invariably stirs up controversey concerning a one best choice, focusing on the characters in the selection, their personalities, motivations and relationships. (SOL 12.4, 12.8)

6. Illustrated Map - (good also for small-group readings) Students work in pairs, their task being to trace the action of the story by drawing an illustrated map or action line and labeling important events. (Stick figures are fine.)

7. Poetry Reading - Take a sampling of poetry by various authors and have students read the works in pairs. The oral presentation may be re-reading by each person in the pair, alternating stanzas or any likely division as seen by the student readers. As each selection is presented, the group may take an opportunity to respond to the reading. The poems may be selected around a central theme or idea or they may be a varied collection. Follow-up activities may be in the form of some response writing or just appreciation for its own sake.

8. Reader's Theater - Students divide up the dialogue and narration in the selection and read aloud. A "he said" - er person is a good role for even the most reticent student or poorest reader. (See The English Teachers Handbook, Judy & Judy, for details.)

EVALUATION

The activities should involve large-group, small-group, and individual areas. They should give the teacher and the student many different types of experience. Therefore, evaluation should reflect achievement in all three areas.

Daily assignments, participation (including silent reading and and oral response	25%
Small-group participation and special projects	25%
Major writing assignments	25%
Tests, quizzes	25%

Unit II: The Quest

Level I

Rationale

As a senior, the student is in the process of making important decisions about his life. This unit gives him the opportunity to question himself and, perhaps, arrive at some answers which will help him in making these decisions. The student will have a sense of what a quest is in both the classical, or traditional, sense and in a personal sense: the searching for answers.

OBJECTIVES

Reading: The student will read literature and study tasks that deal not only with the achievement of the famous, but also with dreams and struggles to achieve and find answers to life's questions.

Writing: The student will write clearly in standard English using a variety of formats such as essay, short story, and play.

Speaking: The student will demonstrate ability to communicate orally with others using a variety of formats such as question/answer, reports, and performance of readings or plays.

Listening: The student will practice the skills of listening such as eye contact with speakers, screening out disruptions, following the train of thought, and evaluating ideas to distinguish between fact and opinion.

RESOURCES

Core Texts

Winterowd, W.R., and Murray, P. V., English Writing and Language Skills, Complete Course, Harcourt Brace Jovanovich, Inc., 1983.

Smith, R. J., & Schulz, M. F., Findings, Harcourt Brace Jovanovich, Inc.

Small Group Readings: Shorter works

The Perilous Journey, W. T. Jewkes
"Ulysses," Alfred Lord Tennyson
"The Bear," William Faulkner

Small Group Readings: Longer works

A Portrait of the Artist as a Young Man, James Joyce

The Once and Future King, T. H. White

Genesis

Supplemental Resources

Recordings

The Hobbit - narrated by Nicol Williamson - Argo, a division of the Decca Record Company Limited

"North to Alaska" - Johnny Horton's Greatest Hits, Columbia

"I'm Always Chasing Rainbows" - Jane Olivor---Chasing Rainbows, Columbia

"Rocket Man" Elton John, Fantastic 22 Original Hits, K-Tel

"The Dream" and "The Voyage" - The Moody Blues, On the Threshold of a Dream, Deram, a Jivision of London

"The Ballad of Ira Hayes" and "The Rebel, Johnny Yuma" - Johnny Cash's Greatest Hits, Vol. 1, Columbia

"500 Miles" - Peter, Paul, and Mary---In Concert, Warner Brothers

"Dream Song" - Iguana...The Winds of Alamar, United Artists and Records Group, Inc.

"Fire and Rain" - James Taylor...Sweet Baby James, Warner Brothers

"Christopher Columbus - Benny Goodman and His Orchestra" - Record Number One... The Top Bands, 1936, Special Edition of Reader's Digest

"The Battle" - Johnny Cash - The Headliners, Vol. 2, Columbia

"Wahoo's Dream" - Six Magical Folk Tales, Columbia

"God" - John Lennon/Plastic Ono Band, Apple Records

"These's a Boat That's Leavin' Soon for New York" and "I'm On My Way" - Porgy and Bess, Columbia

"How Can We Hang on to a Dream" - Tim Hardin 1, Verve

"On The Road Again," "Joshua Gone Barbados," "Shadow Dream Song," and "Urge for Going" - Classic Rush/Tom Rush, Electra Records

Please consider these suggestions only. Even as I type these, I can think of others, but do not have adequate reference information. Students can be a good source of current recordings, too.

Films - those listed are available from the media center at Jones

2340 - Age of Exploration and Expansion - 17 min., color - J-S-C. Using the inquiry approach, this film questions how and why exploration and expansion occurred in the 15th and 16th centuries.

0037 - Booker T. Washington - 11 min., B/W - EJS. Covers the early years of Mr. Washington from slavery to freedom.

2104 - Captain John Smith, Explorer - 15 min., color - EJS. Depicts the exploration of early Virginia, adventures with the Indians, and the Pocahontas story.

1693 - City of James Joyce - 9 min., color, JS. Views of places and people of Dublin, the city that captured James Joyce's love and never set him free.

2475 - Cloudmaker, The - 16 min., color, JS. This film asks the viewer to think about how one can live, work, fit into, and find satisfaction in a largely technological society.

2339 - Conquered Dream, The - Part I - 52 min., color, JSCA. The film incorporates rare and revealing film footage to document the history of Arctic exploration from the earliest expeditions to the recent voyage on the Manhatten. The film recalls all the great explorers and often shows them as in the triumphant dance of Admiral Byrd's airborne party on the top of the world.

2237 - Creation, The - 12 min., color, EJS. The creation, with original music, is the story of Genesis told simply and poetically in the language of the Black Culture. It is one of the seven sermons in verse of God's Trombones by James Weldon Johnson.

1577 - Declaration of Independence by the Colonies - 16 min., color. This film portrays the conditions which led to the writing and adoption of the Declaration of Independence.

2189 - Dr. Jekyll and Mr. Hyde - 20 min., B/W - JS. Film extracts from the original film Dr. Jekyll and Mr. Hyde.

2297 - Dr. Leakey and the Dawn of Man - 28 min., color - JS. Dr. Leakey and his wife toiled for years to prove their theory that mankind first lived in Africa. He finally found remains of a man many thousands of years older than any previously found.

1020 - Father of the Space Age - 18 min., Color - JS. An exclusive color documentary of Dr. Gaddard.

2090 - First Flight of the Wright Brothers - 26 min. - B/W - S. First flight of the Wright brothers is one of the CBS You Are There series, narrated by Walter Cronkite.

526 - Frederick Douglas - 9 min., color - EJS. Story of a runaway slave who became an orator, author, advisor to presidents and constant champion of freedom for his Black brothers.

1849 - Free to Choose, JS. The stereotyped ideas of women as wives and mothers confined to the home and of men as workers away from the home began to be examined in the mid-1800's, resulting in women's voting rights and other social legislation.

2566 - Gandhi - 25 min., color - S. Film describes the life and beliefs of Gandhi.

0436 - George Washington Carver - 11 min., color - EJS. Using historic footage of Dr. Carver at work in his laboratory during the early 1930's, this film gives a documented account of the achievements of the great Negro American.

1113 - Golden Door - 13 min., color - JS. Screen News Digest visits Ellis Island to retrace the steps of the immigrants who came to America to build a new life.

0610 - Great Gold Rush, The - 5 min., B/W - JS. The great gold rush of 1849 signaled the beginning of the westward movement.

2001 - Huckleberry Finn, Parts I, II, III - 27 min. Deals with external world Huck encounters and the internal conflict he encounters.

1698 - Johnny Appleseed, Legend of Frontier Life - 13 min., B/W - JS. The individuality and selflessness of Johnny Appleseed shines through for student expression and response. Narrated by Dan Blocker.

1700 - Julius Caesar: Rise of the Roman Empire - 22 min. - B/W - EJS. Explores the significance of Caesar's career in history, his conquests of Gaul and his successful drive for the rulership of the Roman Empire.

2148 - Life of Dr. Martin Luther King, Jr., I Have a Dream - 35 min., -B/W - JSCA. Presents the story of Dr. King's life and explores the forces that brought him to the leadership of his people using actual news film footage. Explains the philosophies and ideals that he exemplifies.

1736 - Medieval Times: The Crusades - 13 min., - B/W - EJS. Exploring the actual sites and examining original sources, the film presents the modern view of the crusades.

1050 - Mount Kennedy - 5 min., - B/W - JS. The saga of a mountain climb to the top of Mount Kennedy by Robert Kennedy, brother of the late president.

2005 - Odyssey, Part I - 27 min. - color - SA.

2006 - Odyssey, Part II - 26 min. - color - SA.

2007 - Odyssey, Part III - 28 min. - color - SA. Generally all three deal with the story and themes of the tale.

1909 - Prince for Cynthia - 26 min. B/W - JS. A modern Cinderella fable of a working girl who is not sure whether her romantic adventure was a dream or reality. The story leads to consideration of ambitions and daydreams.

2116 - Quest for Freedom - 16 min. - color - EJS. Told through animation and making use of art treasures of the past, the story of man's quest for freedom is traced from Athens and Rome to the modern world.

1830 - Christopher Columbus - 17 min. - B/W - EJS. Reenacts the dramatic events leading to the discovery of America by Columbus, whose faith in a dream remained unshaken despite the many obstacles placed in his path. His life from boyhood to the Salvadore on October 12, 1492.

2172 - Vanished Vikings, Parts I & II - 15 min. - color - JS. Shot on location in Greenland, Iceland and the Faeroes,the film traces Erik's travels using sagas as well as archaeological evidence to tell the story.

2122- Why Man Creates - 25 min. - color - CA. This expertly designed film combines humor, satire, and irony to attempt to answer the question, "Why does man create?"

Readings

Windigo - Annixter, Jane & Annixter, Paul (pseud.). After his father's death, Andy must work hard to support his mother and subsequently exposes the truth of an old legend.

All the Dark Places - Bosworth, J. Allan. The teenage protagonist, Peter, must fight hunger, cold, fear, and exhaustion when he finds himself lost in a cave.

White Water, Still Water - Bosworth, J. Allan. Chris is swept away on a raft. He then must make the hundred mile trip through the Canadian wilderness to his father's homestead.

Julie of the Wolves - George, Jean Craighead. Escaping a hopeless marriage, young Julie finds herself lost on the Alaskan tundra where she relies on folk-ways to survive. Eventually she finds the father she thought dead.

Operation Arctic - Hamre, Leif. This book describes how Torgeir manages to survive the Arctic winter and care for his younger brother and sister.

Wilderness Bride - Johnson, Annabel Jones & Johnson, Edgar Raymond. Corey must make a trip across the country during the last century. She copes with a forced engagement, death, and following her own conscience.

Cross Country Runner - McClinton, Leon. This novel depicts the struggle of Vern to prove that he has the right to pursue his own interests and the courage to push for the best.

Island of the Blue Dolphins - O'Dell, Scott. This first person narrative is based on the true story of an Indian girl who lived alone on the tiny island of Saint Nicholas, off the coast of California, from 1835-1853.

Old Ramon - Schaefer, Jack Warner. The old man takes a ranch owner's son on an annual trip to the summer pasture far into the mountains. The trip provides exciting episodes which teach the son about shepherding and life.

Call it Courage -Sperry, Armstrong. To overcome his shameful fear of the water, a young man sets out on an ocean voyage. Trapped by a storm and eventually making it to a strange island, he must rely on his own resourcefulness to provide himself with food, shelter, and clothing.

Banner in the Sky - Ullman, James Ramsey. This is the story of a boy who struggles against his mother's protectiveness to become a mountain climber's guide. At the same time he faces the challenge of mastering the seemingly unconquerable mountain.

Claudia, Where Are You - Colman, Hila. Claudia runs away from her upper-middle class home in the suburbs to try to find herself and a more genuine pattern of life in Greenwich Village.

Canary Red - McKay, Robert. Based on the story of a convict who raises canaries in jail and becomes famous for his new breeds, this depicts his daughter's agony when he first returns from prison.

The Big Road - Clarke, Tom E. Vic Martin drops out of school and becomes a teenage hobo during the Depression of the 1930's. Based on actual experiences.

Pistol - Richard, Adrienne. Young Billy Catlett, called "Pistol" by other ranch hands, strikes out on his own after the depression.

Dream Watcher - Wersba, Barbara. Feeling out of step with the establishment, Albert Scully finds his own truth coming out of his friendship with the old lady.

The Incredible Journey - Burnford, Sheila. A Labrador retriever, a Siamese cat, and an old English bull terrier make a 250-mile trek across a Canadian wilderness.

Farmer in the Sky - The dangers and anxieties of frontier life in outer space force Bill and his dad to make many adjustments.

A Wrinkle in Time - L'Engle, Madeleine. Meg and her companions "tesseract" through time in search of her missing scientist father.

Walkabout - Marshall, James Vance. A brother and sister, stranded in the Australian bush, learn from an aborigine youth on his walkabout, a test of manhood.

The Inn of the Sixth Happiness - Burgess, Alan. A courageous woman missionary leads one hundred homeless orphans across the mountains and out of war-zone China during World War II.

The African Queen - Forester, C. S. To escape from the Nazis, a man and woman take a broken-down boat down an African jungle river.

Lost Horizon - Hilton, James. Conway learns the secret of Shangri-La, a paradise hidden in the Tibetan mountains.

The Haunting of Hill House - Jackson, Shirley. A team of experts investigate the supposed haunting of an old house.

The Cruel Sea - Monsarrat, Nicholas. An action-filled story of men that love and sail the sea.

True Grit - Portis, Charles. A western which tells of the advertures of a fourteen-year-old girl who sets out for Indian territory to avenge her father's death.

Don Quixote, U.S.A. - Powell, Richard Pitts. A satiric piece about a wealthy social misfit who joins the Peace Corps as an agricultural extension agent in a small Caribbean island where he bumbles his way through a revolution to become the new dictator.

The King Must Die - Renault, Mary. Stirring historical novel based on the legend of Theseus, who was sent to slay the Cretan Minotaur.

Bless the Beasts and Children - Swarthout, Glendon. Five boys, all losers, have been sent to a western camp to make men of themselves. Once together, they brilliantly, comically save themselves and some noble buffalo threatened by hunters.

Exodus - Uris, Leon. In their struggle to establish Israel as a modern nation, loyal Zionists face the hardships of emigration, British opposition, and guerrila warfare with the Arabs.

Siddhartha - Hesse, Hermann. A young Indian prince tries to find direction for his life, eventually turning to Zen Buddhism.

The Grapes of Wrath - Steinbeck, John. The Joad family survives despite death, harassment, and apparent defeat as they attempt to escape the Oklahoma dust bowl in the thirties.

The Bridge of San Luis Rey - Wilder, Thornton. A Franciscan Friar inquires into the lives of five people killed in the collapse of an ancient Inca bridge in colonial South America in order to discover if it was an accident or divine plan.

Kim - Kipling, Rudyard. A young Irish boy, afoot in colonial India, is involved both with a native mystic and with the secret service.

Treasure Island - Stevenson, Robert Louis. A youth narrates this colorful tale of pirates, buried treasure, and a nearly successful mutiny.

Gulliver's Travels - Swift, Jonathan. A satirical fantasy of Gulliver's capture by the tiny Lilliputians and later by the gigantic Brobdingnags. Finally he lives with the Houyhnhnms, rational horses who are the masters of irrational human beings.

Don Quixote - Cervantes, Miguel de. An attempt to recapture chivalry and romance transforms the life of an angular country gentleman, (See Leighton Barret's edition for junior-high level readers...Knopf, pub.)

A Doll's House - Ibsen, Henrik. In this Scandinavian play, a woman, overprotected throughout her life, discovers she must make a clean break with all she has known in order to discover her own capabilities.

The Adventures of Huckleberry Finn - Twain, Mark. Huck Finn runs away with an escaped slave and makes a long trip on a raft down the Mississippi River.

Guinness Book of Records. This lists the achievements of those who "quested" to be best in a wide variety of areas.

In general, this list goes from those which are easier to read to those which may be too difficult for many level one students. Perhaps the teacher could select one of the classics to read aloud to the class over a period of time. Teachers or neighbors who are qualified in any particular area may be used as consultants in developing projects or as guest speakers.

SEQUENCE AND STRUCTURE - Estimated time frame is approximately six weeks.

A. The class will establish what a quest can be.
   1. It may be practical as discovering a cure for a disease or romantic as climbing a mountain just to have done it. (It may be necessary to explain the broad meaning of romance at this point.)
   2. It can cover a very broad range of activities.
      a. Geographical exploration
      b. Working to insure human rights
      c. Scientific research
      d. Striving for personal excellence

B. The teacher will establish the use of a journal for original writing: fictional and expository. The use of a journal could be paralleled with the logs kept by sailors and the journals kept by researchers or writers. It should be stressed that the teacher will read the journal regularly - then do so. The format is informal and the evaluation should be also,

perhaps just a matter of writing a note to the student and recording the task completed, or not, to date. Ultimately the journal will be used as the basis for the final test.

C. The teacher will organize small-group reading.

1. Have each student select both a longer work and a shorter work (see B and C under resources).
2. Indicate when the response to each reading will be expected.
3. Provide a handout of possible methods and guidelines for the students to share the reading with the class as a whole. See the list of activities for some suggestions.

D. The class may visit the library and have the students research someone who quested. Information and reactions are to be recorded in the journal. (Part 11) This is a good time to talk to the students one-on-one to see if each does indeed understand what a quest is by discussing the individual researched.

E. The students may then share what each has learned with the class in an informal oral presentation.

F. The students should be encouraged to use extra time to read and/or write in the journal.

G. The class will read Amelia Earhart from the text. This may be done orally as a class activity.

H. Refer to Activity B.1 for "The Legend of Amelia Earhart."

I. The students may begin to work on their class presentations after reading the shorter works. (Part 13) Depending on the format selected by the teacher, the students may also need class time to prepare and/or practice the presentations.

1. Members of each group will get together to discuss the work (Part 5): (SOL 12.8)
   a. Theme and other literary considerations
   b. How the work demonstrated the idea of the quest

c. The strengths and weaknesses of the work

d. Recording of notes and personal reactions in journals

2. Each group member selects or is assigned the method he will use in sharing the work with the rest of the class. Each student will be responsible for a specific task, and the group presentation as a whole should include written, oral, and visual elements.

3. Each group will make its presentation on the shorter work.

J. The teacher will help the students understand what poetic imagery can be. (Part 10, pp. 229-231)

K. The class will read "Dream Deferred."

L. Refer to Activity B. 2 for "Dream Deferred."

M. The class will read "Joining the Circle."

N. Refer to Activity B.3 for "Joining the Circle."

O. The class may begin to work on class presentations after reading the longer work. The teacher may opt to have the groups read at least part of the book aloud since these works are longer.

1. Some part of each class period should be set aside for each student to write in his journal. Entries should be made for at-home reading as well. (Part 1 and Part 13)

2. Members of each group will also get together and discuss the works. (Part 5) (SOL 12.8)

a. Theme and other literary considerations

b. How the work demonstrates the idea of the quest

c. The strengths and weaknesses of the work

3. Each member should select, or be assigned, a specific task to be part of the group's presentation. The presentation as a whole should include written, oral, and visual elements.

4. Each group will make its presentation on the longer work.

P. The class will take a unit test. Rather than the test concerning itself with the specifics of each reading, it should demonstrate that the student can, using standard English, determine and explain the idea of the quest. The student's journal should be his source for "answers." The responses could be creative, based on rough or fragmented work in his journal, or expository, based on notes he's made or thoughts he's jotted down, or a combination of both. While the test might be considered "open book," it is suggested that all final work to be turned in be done in the class period designated for the test.

ACTIVITIES

A. General, for the unit

1. Each student should keep a journal to record personal quests and/or reactions to class material and/or life. This is suggested so the student has a concrete collection for use in developing his own goals or quests for life. (All parenthetical page references following an activity refer to the text English Writing and Language Skills and can be used as a resource guideline for the activity. For the journal, refer to Part 1, pp. 2-12.)

2. A student may choose to develop a scrapbook on a current quest. He can include commentary and trace the progress of the person or group for a set period of time or until the quest is completed.

3. A student may develop a picture and/or taped presentation of a real or ficticious person who "quested." This could easily become a small-group project. (Part 2 and Part 3, pp. 57-80.)

4. Take a field trip with the class to visit Mariner's Museum to see the craft and tools used by centuries of seagoing questors. If a class field trip is not possible, visiting the museum may become part of a small-group or individual project.

5. A student may choose to duplicate a ship, figurehead, or other mariner art which he has seen at the museum.

6. Take a field trip with the class to NASA to see the technology and records of the history of flying questors. If a class field trip is not possible, visiting the museum may become part of a small-group or individual project.

7. A student may choose to recreate, or imitate, a scientific project which its originator developed in the quest to improve the quality of life.

8. A student may watch a film about a quest or a questor and review the film. This may require some preliminary instructions that are peculiar to film, such as camera work and editing. (Part 5)

9. A student may adapt any of the primary or secondary readings to play form and present the play to the class. The presentation may also be part of a small-group activity. (Part 10, pp. 211-333)

10. A student may research folkways of Polynesian, Scandanavian, Amerindian, Eastern, or any culture which has been the initiator or object of questors, and prepare a "museum" of duplicate artifacts and/or have a cultural banquet. (Part 11)

11. A student can develop a cross-word puzzle of questors.

12. A student can research an individual questor and then be that individual on a "talk show." Used as a group activity, any questor could volunteer, or be appointed as host. The host should prepare some general questions his character could ask the others, but the show will ring truer if the other guests do not have an opportunity to practice together. (Part 11, Part 25)

B. Activities specific to the core readings.

1. "The Legend of Amelia Earhart."

   a. See Teacher's Guide pp. 39-45 for exercises in vocabulary, reading, and writing.

   b. The students may bring in recent news magazines or newspaper articles (it is helpful if the teacher can provide some of these resources by saving or collecting copies). Write a comparison of the Earhart piece with the news piece for clarity, tone, entertainment value. These terms may be explained at this time. (Part 5) (SOL 12.5)

   c. The student may write a short story or play which explains what happened to Amelia Earhart and why she was never heard from again. (Part 10, pp. 211-222)

   d. The student may write a poem or folksong (to a familiar folk tune) that tells about Amelia Earhart. (Part 10, pp. 222-232)

2. "Dream Deferred"

   a. See Teacher's Guide, pp. 143-144, for exercises in vocabulary and writing.

   b. The student may read additional poem(s) or song lyric(s) and explain the similarities in the writers' messages in a short essay or oral presentation. Black Voices has a poetry section which has a number of poems that could be used. Song lyrics which could be used are "The Ballad of Ira Hayes" and "How Can We Hang on to a Dream." (Part 8)

c. The student may write a short paper on the importance of dreams to our emotional well-being. (Part 3, pp. 57-80, Part 11)

d. The student may write a poem or song lyric on a dream quest he has. (Part 10, pp. 222-232)

3. "Joining the Circle"

a. See Teacher's Guide, pp. 105-110, for exercises in vocabulary, reading and writing.

b. The student may write a short paper on the Vikings or other seagoing people who sailed in quest. (Part 3, pp. 57-80, and Part 11)

c. The student may write a short paper in which he explains a quest he would like to make. (Part 1)

d. The student may write a short dialogue between an ancient mariner sailing into the unknown and his captain. (Part 10, pp. 211-222)

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments, or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

Unit III: UNDERSTANDING THE WORLD - LEVEL I

Rationale

This unit is designed to end the first semester of study for level one 12th graders. As students they are constantly moving away from intensely personal themes to more global themes. This unit will further prepare them for the last two units of 12th grade which directly involve them as active participants in their future.

OBJECTIVES

Reading: The student will increase his understanding of the range and depth of human experience in a changing world through the study of literature.

Writing: The student will write effectively involving coherent sequence of thought, clarity of presentation and suitable word choice.

Listening: The student will develop listening skills in order to discern attitudes, feelings and motivations of others in literature and in life.

Speaking: The student will demonstrate the skills of oral persuasion with attention to the vocal and physical skills of speech delivery.

RESOURCES

Core Text: Journeys - Findings - English Writing and Language

"Stop Those Hiccoughs," p. 34

"The Interlopers," p. 110

"The Dandelions," p. 137

"The Man Who Talked With Books," p. 201

"The Son From America," p. 208

"Frankenstein," p. 254

"More Alarms at Night," p. 332

"Sasquatch, alias Big Foot," p. 362

"The Bishop's Candlesticks," p. 399

"Virtuoso," p. 410

"Gold," p. 425

"The Kid Nobody Could Handle," p. 435

"The Bull Ate Nutmeg," p. 450

Small-group Reading

"Thunder on Sycamore Street," p. 508

The Hunchback of Notre Dame

Individualized Reading

The Pigman

SEQUENCE AND STRUCTURE

This unit is designed to follow the unit on quests. A suggested introduction to the unit would be to use the readings found in the core text as listed in the course of study. The teacher may lengthen or shorten this unit by use of the supplemental resources and activities.

ACTIVITIES

Read "The Son from America" by Isaac B. Singer (p. 208). Discuss developments in American English (dialects, changing meanings, and pronunciation). Use English Writing and Language Skills, pp. 346-360, to supplement this study as it related to Singer's Yiddish style. Leo Rostand's The Joys of Yiddish enhances the study of the influences of ethnic backgrounds on language. (SOL 12.9)

Refer to the Teacher's Manual for suggested activities. Many of the "Pre-reading" and "After Reading" activities are very suitable. Also refer to The English Teacher's Handbook (Judy & Judy) pp. 135-141 and Inside Out (Kerby & Liner) pp. 141-148.

Many of the activities in Unit I "Venturing into Oneself" may be used for the selections in this unit.

EVALUATION

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

Unit IV: MAKING DECISIONS

Level I

Rationale

This particular unit focuses on decision-making. Through reading and discussion, students will investigate different types of decisions which they may face in the future. They will continue to develop skills in analytic reasoning and persuasion and carry these skills over into a developed piece of writing.

OBJECTIVES

Reading: The student will increase his/her understanding of the range and depth of human experience of making decisions through the study of a wide range of literature.

Writing: The student will write for peer and other audiences describing personal decisions and/or the decisions of others. The student will become aware of how the use of language affects decision making.

Listening: The student will develop listening skills in order to discern attitudes, feelings, and motivations of others in making decisions.

Speaking: The student will demonstrate skills of oral persuasion.

RESOURCES

Core Textbooks:

Smith, Richard & Schulz, Max, Journeys - Findings, Harcourt Brace Jovanovich, 1982.

"The Rising of the Moon"
"Shooting an Elephant"
"I'll Give You Law"
"An Underground Episode"
"Lady or the Tiger"
"The Sniper"
"The Highwayman"
"Full Circle"

Winterowd, W. Ross, & Murray, Patricia, English Writing and Language Skills, Harcourt Brace Jovanovich, Inc., 1983.
This text should be used as a reference and exercise source to help improve and strengthen student skills.

Supplementary Materials

Suggested readings for small groups

Go Ask Alice
Of Mice and Men
Puddin'head Wilson
Frost, "The Road Not Taken"
Shakespeare, Romeo and Juliet
Peck,"A Day No Pigs Would Die" (either excerpt or novel)

Suggested individualized readings

Shuttered Windows - Florence Crannell Means - 16-year-old black girl grows up in Minneapolis and chooses to live with her great grandmother for a year.
Outsiders - S. E. Hinton
All-American - John Tunis - football player feels guilt over his causing the injury of a teammate - learns about racism and reality in his atonement.
Go, Team, Go - John Tunis - public pressure on a coach who cares about more than merely winning.
Seventeenth Summer - Maureen Daly - decisions of a girl with love.
The Chocolate War - Robert Cormier - young high school boy must decide between following the crowd or standing up for what he believes is right.
The Car Thief - Theodore Weesner
A Patch of Blue - Grace L. Hill - black man befriends a young white blind girl.
The Pigman - Paul Zindel - 2 teenagers are befriended by an old man.
Brave Riders - Glen Balch - Indian boy decides to accept death of father.
Where the Lilies Bloom - Vera and Bill Cleaver - 14-year-old girl decides to hide the death of father in order to keep family together.
I'll Get There, It Better Be Worth the Trip - John Donovan - Davy moves to New York to live with his alcoholic mother.
My Name is Davy: I'm an Alcoholic - Anne Snyder - teenager decides to do something about his alcohol problem.
The Soul Brothers and Sister Lou - Kristin Hunter - group of blacks get the chance to become professional musicians, must decide for discipline.
A Hero Ain't Nothin' but a Sandwich - Alice Childress
Across Five Aprils - Irene Hunt - in Civil War, brothers choose to fight on opposite sides.
Season of the Two-Heart - Lois Duncan - young Indian girl decides to spend year living with white family.
Undertow - Finn Havrevold - young boy learns the meaning between right and wrong while sailing Norway's fjords.
Half-Breed - Evelyn Sibley Lampman - young mixed Indian debates on which culture to accept.
Home is the North - Walter Morey - after the death of his parents, Brad must decide with whom to live.

Hill's End - Ivan Southall - Adrien lies about something he has done which causes several people to be punished. They eventually help rebuild the town after it is destroyed by a storm.
Farewell to Manzanar - J. W. Houston & J. D. Houston
Summer of My German Soldier - Bette Green

Suggested films and videotapes available downtown:

0063	A Tale of Till - puppet show about finding money
2496	Conscience in Conflict (may be difficult) - man must decide between his values or to go along with his king's acts
2099	Crisis House - half-way house for drug addicts trying to straighten out their lives
2126	Dr. Heidigger's Experiment - 4 old people who review the decisions of their lives.
2001	Huckleberry Finn, Parts I, II, III - inner conflicts with society
1782	Planning Your Career - high school boy chooses and plans for career
2361	Secret Sharer and discussion - captain on ship chooses to protect murderer at the possible expense of lives
2345	Su Mei Wong - Who Shall I Be - young Chinese girl trying to decide between ballet and education
4390	Clowns - poor French boy decides whether to take back his pet dog or give to old blind man
4466	Hedda Gabler - beautiful woman trapped by marriage and society finally decides to destroy herself to be free
4042	Last Minute to Choose - factors involved in drug addicts and their choice
4495	Your Decisions - helps students realize the importance of their decisions

Teacher Resources

Price, Bren T., Basic Composition Activities Kit, Center for Applied Research in Education, Inc., 1982.

Canfield, Jack, 100 Ways to Enhance Self Concept in the Classroom, Prentice-Hall, Inc., 1976.

SEQUENCE AND STRUCTURE

This unit should begin with listing and categorizing the types of decisions an individual makes in his lifetime. The literature and the accompanying activities involve whole-class instruction to small-group and individualized work. It is suggested that for continuity the core text readings be taught in the order in which they are listed in the course of study.

ACTIVITIES

I. Introductory Activities
   A. Brainstorm different decisions one has to make in his/her lifetime.
   B. Write a short piece (free writing) about one recent decision. Then break into small groups to share.
   C. In small groups, categorize the decisions as to types. For example, there are every day decisions and monumental decisions.
   D. View a film or film strip about someone who has made a decision. An example is the videotape Interview with Larry. Discuss his decision and what should be considered when making decisions.
   E. Brainstorm considerations that should be made before making a decision.
   F. View the videotape Your Decisions and discuss.
   G. Refer to PW31 in Basic Composition Activities Kit.
      Situation - Parents are deciding whether or not to enforce a weekend curfew of midnight. Break into small groups. Half of the students should be the parents and half be the teenagers. Discuss reasons. Then:
      1. Share reasons with class.
      2. Debate between the groups. (SOL 12.1)
      3. Write individual paragraphs supporting reasons.(SOL 12.4)
      4. Write individual paragraphs debating reasons. (SOL 12.1)
      5. Ask parents of each student to send in their reasons to compare.
      6. Role play the confrontation between parent and child.

II. Activities for individual stories (There are many suggested activites in the teacher's manual which are helpful. They include specific activities for the stories as well as follow-up suggestions.)
   A. "The Lady or the Tiger"
      1. Pre-activity
         a. Break into small groups and brainstorm fairy tales and their decisions.
         b. View a film or filmstrip of fairy tales.
      2. Story
         a. Student will listen to the teacher read the first five paragraphs while they read along silently. Discuss the king's method of justice. Finish reading silently.
      3. Follow-up
         a. Answer questions from manual and discuss.
         b. Work with vocabulary to discover meaning from context.
         c. Write ending of story.
         d. Two different groups act out different endings.
         e. Discuss or write character sketch of princess.
         f. Bring in puppets and act out different endings of story and the reactions of the characters.
   B. "The Highwayman"
      1. Pre-activity
         a. Contrast "The Lady or the Tiger" with the basic idea of the poem.
      2. Poem (SOL 12.5)
         a. Read poem aloud.
         b. Choose parts
         c. Tape while reading and listen again second time.
      3. Follow-up
         a. View film Romeo and Juliet and/or West Side Story.
         b. Discuss in small or large group other sacrifices people make.

C. Small groups - will choose between:
"The Rising of the Moon"
"Shooting an Elephant"
"The Sniper"
"After Twenty Years" (This is not in core text but is probably hanging around school)
1. Pre-activity: Brainstorm situations when we must do things that are unpopular. Students pick their groups.
2. Story:
a. Each group reads a selection aloud. Students take parts.
b. Identify words from context.
c. In large group, summarize story and also respond to character's motivations and decisions.
3. Follow-up
a. Research history of time period and present to class or write research report.
b. Rewrite story with different endings.
c. Perform play/story for class and/or videotape.
d. In a writing activity, defend the actions of the main character.
e. View film "The Secret Sharer." Compare and contrast film with reading selections.
f. Bring in guest speaker (policeman would be good).

D. "I'll Give You Law"
1. Pre-activity
a. View A Tale of Till or videotape Clowns both of which deal with returning something that has been found.
b. Plant an old purse or wallet in building to see if it is returned.
c. Use activity in manual.
2. Story
a. Choose reading parts and read aloud together.
b. Read silently.
3. Follow-up
a. Discuss judgments and use exercises in text, p. 197.
b. Bring in National Enquirer or Star and discuss reliability.
c. Check lost-and-found in school or newspaper and write paragraph telling story about one of the items.
d. Write the newspaper ad for a lost item.
e. Discuss commercials and use of persuasive techniques. (Most schools have a filmstrip about propaganda or persuasion.)(SOL 12.6)
f. In small groups, create a commercial. This can be combined with a book review. (SOL 12.8)
g. Write a poem about something that you have either lost or found.

E. "An Underground Episode"
1. Pre-activity
a. Brainstorm times you've done something to look good in front of peers even if you didn't want to.
b. Explain the different reactions and role play these situations.
2. Story
a. Choose parts and read aloud as a large group.
b. Break into small groups and choose parts to be read.

3. Follow-up
   a. In small groups brainstorm feelings about cheating, going steady, lying to parents, shoplifting, smoking pot, etc. In large group, write paragraph on one of these without transition words. Point out boredom and lack of fluency. In small groups write paragraph on topic underlining all transition words.
   b. Use questions in manual and core text on inferences. (SOL 12.6)
   c. Discuss the importance of setting in his decision.
   d. Put yourself in a position where you feel claustrophobic and respond to your feelings.
   e. Brainstorm fears that people have and research the different phobias.
   f. Do exercise on homographs after story. Develop games or crossword puzzles based on homographs.

F. "Full Circle" - This is a fairly long play and should be done only if there is the time to devote properly, or be assigned as individual reading for the better readers.
   1. Pre-activity
      a. Read quotation on board: "Courage is the price that life expects for granting peace." Amelia Earhart
      b. Respond either orally or written.
      c. Explain setting and summary of play.
   2. Play
      a. Choose parts and read aloud. Try to use sound effect as well.
      b. Continue as individual reading.
   3. Follow-up: Write Anna's life or Rohdi's life after end of play.

III. General Activities - can be used at any time.
   A. Display students' work - either on bulletin board, in school newspaper, city newspaper, church bulletin, or literary magazine. For example, feelings about cheating would be a good section for the school newspaper.
   B. Take pictures of students while working and display on bulletin board. Help them feel good about writing.
   C. Invite a guest speaker to come in and talk about his decision.
   D. Assign a television show related to issue of making a decision. Have students who saw it give a summary and rest of students can respond.
   E. After several vocabulary words have been introduced, break class into groups and play scrabble or password.
   F. Have students choose quotation from story or poem and write response.
   G. Have students identify words, phrases, cliches, etc. that have changed.
   H. Find poems about decisions and let students respond.
   I. Have students write cinquain or haiku on a decision.
   J. Read 2 literary samples and write a composition in which you compare and contrast the author's approaches to at least three of the elements of style. (SOL 12.5, 12.8)
   K. Discuss the following terms in any or all of the literary pieces: deductive and inductive reasoning, cause and effect relationship, emotional appeals, generalizations, and analogies.
   L. Have students prepare oral or written reports on literature that are persuasive and contain thesis statements and evidence. (SOL 12.4, 12.8)
   M. Decide on important decisions for the age. Break into small groups. Write plot summary of story about decision. Change into play. Either put on tape, perform for class, or videotape.

IV. Throughout this unit, the students should be involved in reading books from the small-group and the individualized reading lists. A variety of follow-up activities like the following should be utilized.

A. Have small-group meetings in which each tells the other what the book is about.
B. Small groups prepare a bulletin board "selling a book." The library bulletin board is a possibility.
C. Small groups can present a scene from the book.
D. Videotape a scene from the book.
E. Perform a dramatic reading on one part.
F. Rewrite the ending.
G. Write a sequel.
H. Write a newspaper account.
I. Write a poem based on mood, feelings, setting.
J. Give oral presentation persuading class to agree with the main character's decision. (SOL 12.1)
K. Write a letter to the author complaining, praising, or questioning some aspect of the book.
L. Assume the role of a character and write a letter to a different character.
M. Cast the characters in the book with real actors and justify the choice.
N. Write a letter to a classmate telling them why they should or should not read the book.

EVALUATION

The activities should involve large-group, small-group, and individualized work. They should give teacher and student many different types of experiences. Therefore, evaluation should reflect achievement in all three areas:

Daily assignments, participation (including silent reading and oral response)	25%
Small-group participation and special projects	25%
Major writing assignments	25%
Tests	25%

Unit V: COPING WITH CHANGE

Rationale

This unit of study is designed to tie together and synthesize the cumulative educational goals of the high school student who is approaching the end of his formal education. Also the unit will review many of the job skills taught earlier.

OBJECTIVES

Reading: The student will read with comprehension materials necessary for academic and vocational success.

Writing: The student will write a persuasive composition developed from a clearly defined purpose.

Listening: The student will apply principles of abstract and analytical reasoning when listening to and evaluating information.

Speaking: The student will recognize the changing nature of language especially in the areas of pronunciation and oral usage.

RESOURCES

Core Text - Journeys - Findings, English Writing and Language

"What is E. S. P.?," p. 223

"Too Old to Work," p. 353

"The House from the 11th Floor," p. 298

"Civilian's Harp," p. 378

"On Summer," p. 388

"The Birds," p. 309

The Outsiders

"The Singing Bell"

Supplemental

"The Road Not Taken," Robert Frost

Passages, Gayle Sheehy

Teacher Resources:

Price, Bren T., Basic Composition Activities Kit: Center for Applied Research in Education.

Teacher's Manual for core texts.

Inside Out

SEQUENCE AND STRUCTURE

The unit concentrates on making sure that the final weeks of the high school senior's educational process brings together the major aspects of language arts. The unit may be lengthened or shortened as time and teacher preference permit by using the supplemental resources and activities accordingly.

ACTIVITIES

Have students research a vocation of personal interest. (SOL 12.10)

Refer to the Teacher's Manual for suggested activities. Many of the reading activities are appropriate. Also refer to The English Teacher's Handbook (Judy & Judy) pp. 117, 154, 148, 163, and 193 and Inside Out (Kirby & Liner) pp. 173-203. "The Language Arts - Standards of Learning Objectives with Assessment Strategies" is an excellent source to use to ascertain if students are "on target" as a review and as a source for assessment of the student's skills.

EVALUATION

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

Note: Please feel free to use Unit IV from Grade 10, which concerns "Making Career Decisions," as a review for the end of this unit. Many of the resources on choosing a job, etc., are very valuable for the graduating twelfth grader.

APPENDIX

GRAMMAR AND THE WRITING PROCESS

At grade 12 grammar instruction will occur primarily as students grapple with problems in their own writing.

At the beginning of the school year, the teacher should make an initial assessment of the writing abilities of each student. This assessment should come from both a review of writing samples in the composition folder retained from the previous school year and a new writing sample that has gone through at least two drafts. The teacher will identify for each student his dominant strengths and weaknesses. Since growth in writing is a highly individual matter, the teacher must distinguish between concepts which require whole-class teaching and those which are best taught individually or in small groups. Rather than the customary drill activities for grammar instruction, the teacher will use demonstration, sentence-combining activities, handbook references, filmstrips, and discussion.

Students will have numerous opportunities to write throughout the course as they respond to reading selections and other classroom generated experiences. For extended writing, students will use the complete writing process including prewriting, writing, revision, editing, and proofreading.

Once students have written a first draft of their papers, they can move into a writer's workshop for revision and editing of papers. Students may work in two's or three's to read and respond to one another's papers. The first emphasis in the workshop should be on the broad areas of clarity, organization and interest. Grammar, usage, and mechanics often work themselves out in the revision process. Nevertheless, one good approach is to assign students to work in teams to serve as editors for one another's papers. In this way the editors become responsible for careful reading of papers for fine tuning, including the correction of grammatical errors.

During the time when students are working closely with each other, the teacher is free to hold individualized conferences. This invaluable time focuses on specific individual needs using the students' language rather than the artificial language of textbook drills.

Once the students have completed the essay, they are asked to write the final draft. The class then moves into the sharing period and some students read their essays to the class. It is at this point that they are able to determine the effectiveness of communicating their ideas to others.

For the writing process to be effective, the teacher must explain each part of the process thoroughly at the beginning of the year. Students must be aware that writing is a task that requires much more than a few hours of work. Unless this is made clear to them, they may soon become impatient with the task and thereby fail to take each part of it seriously. To resolve the problem of impatience the teacher should pace the parts of the process throughout the week or weeks.

Name _____

Individual Proofreading Record

Directions: When your teacher returns a corrected writing assignment, write the topic in the appropriate box. Under the topic record the number of errors you made in each area. Use this sheet when you proofread your next assignment, taking care to check those areas in which you make frequent mistakes.		Assignment/Topic									
		1	2	3	4	5	6	7	8	9	10
Error	**For Extra Help**										
Sentence Fragments	pages 509–511										
Run-on Sentences	pages 508–509										
Subject-Verb Agreement	pages 421–428										
Pronoun Agreement	pages 390–391										
Unclear Pronoun Antecedent	pages 398–399										
Incorrect Pronoun Form	pages 392–394										
Use of Double Negative	page 458										
Comparison of Adjectives and Adverbs	pages 443–444 454–457										
Confusing Verbs	pages 430–432										
Consistent Verb Tense	pages 409–414										
Noun Plurals	pages 368–373										
Noun Possessives	page 374										
Capitalization	pages 582–591										
Spelling Rules	pages 609–613										
End Punctuation	pages 550–552										
Apostrophe	pages 573–574										
Troublesome Words	pages 597–606										
Quotation Marks/Italics	pages 575–579										
Comma or Paired Commas	pages 553–563										

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USING THE GRAMMAR DIAGNOSTIC TEST

The Grammar Diagnostic Test given on the following pages provides a quick means of determining a student's knowledge of grammatical terminology. This test is recommended for use with students enrolled in Level 3 English courses, grades 10-12. Since most persons, including English teachers get along very nicely without using grammatical terminology, some students may be rusty on terminology and analysis. The purpose in using this test is to create an awareness of terms most often used when grammarians discuss sentence parts.

Post-test Activities

If students do poorly on this test, refrain from introducing a grammar unit. Instead do the following:

1. Discuss test problems, using dictionaries or handbooks for reference.

2. In sentence-combining activities, discuss the structures being combined and the strategies. Use appropriate terminology.

3. Write one sentence on the chalkboard each week for grammatical analysis. Always limit discussion to one sentence.

4. Have students find interesting sentences and develop quizzes similar to the one given.

5. Take a basic sentence pattern and expand it.

6. Do more sentence-combining activities.

7. Retake test. Have fun!

GRAMMAR DIAGNOSTIC TEST

Directions: Encircle the number of the best answer to each question.

The test is based on one sentence:

> I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

1. This sentence may be hard to read because one comma has been left out. Where would you put a comma to break up the sentence into two main parts?

   1. After shadow
   2. After me
   3. After him
   4. After more

2. What kind of sentence is this?

   1. Simple
   2. Complex
   3. Compound
   4. Compound-complex

3. What is I have a little shadow?

   1. The subject of the sentence
   2. The first independent clause
   3. The first subordinate clause
   4. The subject of him

4. What is that goes in and out with me?

   1. The first independent clause
   2. A subordinate clause, object of have
   3. A subordinate clause modifying shadow
   4. A subordinate clause modifying goes

5. What is and?

   1. A coordinating conjunction
   2. A subordinating conjunction
   3. A relative pronoun
   4. A preposition modifying what

6. What is what can be the use of him?

   1. The second independent clause
   2. A subordinate clause modifying shadow
   3. A subordinate clause, subject of is
   4. A subordinate clause, subject of see

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

7. What is than I can see?

1. The second independent clause
2. A subordinate clause, object of is
3. A subordinate clause, object of more
4. A subordinate clause modifying more

8. What is is?

1. Verb of second independent clause
2. Verb of second subordinate clause
3. Verb modifying more
4. A verb that does not have a subject

9. What is more?

1. A coordinating conjunction
2. A subordinating conjunction
3. An adverb modifying than I can see
4. A linking-verb complement

10. What is the subject of the first independent clause?

1. I
2. shadow
3. I have a little shadow
4. that goes in and out with me

11. What is the subject of the second independent clause?

1. shadow
2. that goes in and out with me
3. what can be the use of him
4. more than I can see

12. How many subordinate clauses are there in this sentence?

1. One
2. Two
3. Three
4. Four

13. What is the subject of the first subordinate clause?

1. shadow
2. that
3. what
4. more

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

14. What is the subject of the second subordinate clause?

1. what
2. use
3. him
4. more

15. What is the subject of the third subordinate clause?

1. There is no third subordinate clause.
2. what
3. use
4. I

16. What is the verb of the first independent clause?

1. have
2. goes
3. can be
4. can see

17. What is the verb of the second independent clause?

1. goes
2. can be
3. is
4. can see

18. What is shadow?

1. Subject of the whole sentence
2. Object of have
3. A linking-verb complement
4. Object of the preposition little

19. What are in and out?

1. Prepositions
2. Adverbs
3. Objects of goes
4. Adjectives modifying with me

20. What does with me modify?

1. shadow
2. have
3. goes
4. in and out

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

21. What is what?

1. A relative pronoun
2. An interrogative pronoun
3. An indefinite pronoun
4. A personal pronoun

22. What is of him?

1. Object of the verb use
2. Prepositional phrase modifying use
3. Prepositional phrase, subject of is more
4. Prepositional phrase modifying can be

23. What is than?

1. A coordinating conjunction
2. A subordinating conjunction
3. An adverb modifying can see
4. A relative prnoun, object of can see

24. Can be is a different form of the same verb as

1. have.
2. goes.
3. is.
4. can see.

25. What is can in can be and can see?

1. An adverb
2. An auxiliary
3. The subject
4. The object

26. The subordinate clauses in this sentence have three of the following functions. Which one do they not have?

1. Noun
2. Verb
3. Adjective
4. Adverb

Here is the sentence again: I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

Rewrite this sentence in as many of the following ways as you can. Use the same words that are in this sentence but change the form and order of the words as required. You may need to delete words, but try not to change or omit any of the ideas expressed by the sentence. Each rewritten version should be a single complete sentence.

27. Start with I had a little shadow. _____

_____

_____

28. Start with I cannot see the use. _____

_____

_____

29. Start with The children had. _____

_____

_____

30. Start with Do you have. _____

_____

_____

31. Start with What can be the use. _____

_____

_____

32. Start with Going in and out with me. _____

_____

_____

33. Start with More than I can see. _____

_____

_____

34. Start with Go in and out. _____

_____

_____

Source with minor alterations: Paul B. Diederich, Measuring Growth in English (Champaign, Ill.: NCTE, 1974).

For Reflection and Discussion

Did the grammar analysis involved in taking this test:

1. Increase your understanding of the verse? _____

2. Increase your appreciation of the verse? _____

3. Improve your understanding of the relationships among words in sentences? _____

4. Influence your ability to write? _____